GRAND SONATA
for the
HARP
Composed, and Dedicated to
MIZIO CLEMENTI.

By
F. J. NADERMAN.

OP. 47.

EDITED BY DAVID WATKINS

THE CLIVE MORLEY COLLECTION

CLIVE MORLEY HARPS LTD
GOODFELLOWS, FILKINS,
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Grand Sonata in F major opus 47

Francois-Joseph Naderman

Most Harpists have played Naderman's "Seven Progressive Sonatas", admirable pieces for the foundation of a classsical technique, but none of them are as extended, or as musically interesting as this Grand Sonata.

Naderman, confident that this was one of his best works, dedicated the sonata to Muzio Clementi, a distinguished pianist and composer and one of the most important figures in the development of piano Technique.

There are four movements, the substantial second and fourth being preceded by introductory preludes. These long movements are complete in themselves and could be performed separately with their preludes.

Biography

Francois-Joseph Naderman was born in Paris in 1773. His father, Jean Henry, a famous harp maker, made a sumptuously decorated instrument for Queen Marie-Antoinette in 1783. Until that time, harps were plainly carved and with little decoration. He worked closely with the Harpist-Composer, Jean Baptiste Krumpholz, improving the sound and mechanics of the instrument. He produced an ingenious muffling device in 1785 and later a system of shutters which could "swell" the sound. When activated quickly, the harp produced a very marked vibrato and most nineteenth century instruments were built with this device.

With such a background it was not surprising that Francois-Joseph became such a fine harp player, taking lessons with Krumpholz.

After giving many concerts in France, Austria and Germany, he was appointed harpist to the "Chapelle Royale". In 1825, he became harp professor at the Paris Conservatoire, a post expressly created for him to teach the more modern double action harp. The house of Naderman only made single action instruments and so he conveniently omitted to teach the new instrument.

It was only after his death in 1835 that the double action harp was taught at the Conservatoire.

His numerous pupils included Felix Godefroid and Juliette Recamier.

He wrote a "Harp Method", many studies, the "Seven Progressive Sonatas", and some chamber music.

[Signature: David Watkins]